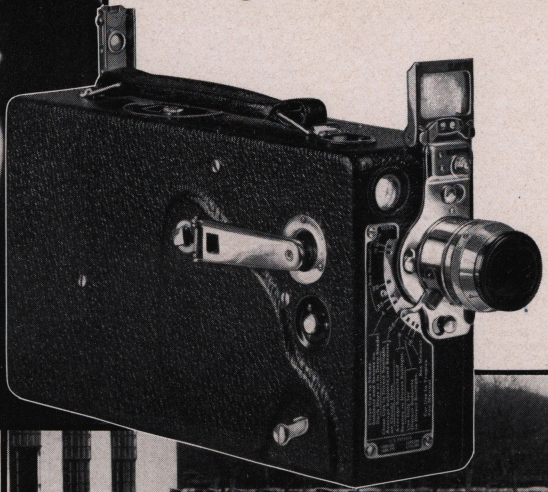
# THE CINÉ-KODAK NEWS

MAY
JUNE
1932

# Happy Days for them will last forever...

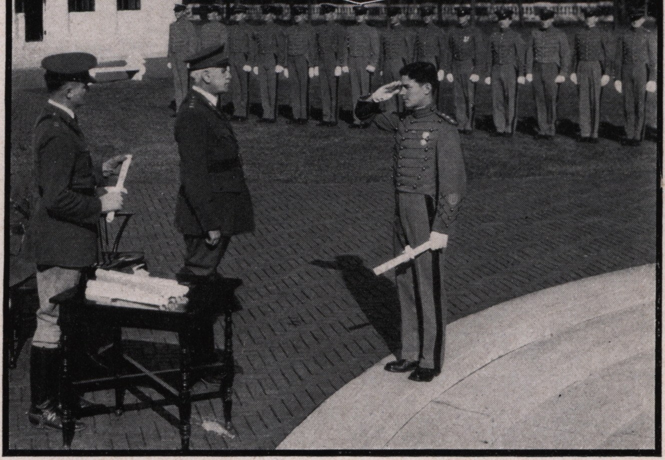
## if you make their gift a Ciné-Kodak



JUNE WEDDINGS . . . commencements. What gift could be more fitting, more welcome than a Ciné-Kodak? Unusual . . . Useful. The means whereby the honeymooners or graduate can capture happy days for all time.

Model K, illustrated above, is recognized everywhere as a movie-making instrument that performs superbly. One could wish for nothing finer. Because of an interchangeable lens feature it makes Kodacolor, telephoto and wide angle movies as well as black and white. Half speed at the press of a button. Two finders. With the ultra-fast *f*.1.9 lens, Model K costs $150; with *f*.3.5 lens, $110. Prices include carrying case.

Another popular Ciné-Kodak is the $75 Model "M." Equipped with an *f*.3.5 lens it requires no focusing. It's light in weight . . . so simple to operate that good pictures are assured from the start.



Any Ciné-Kodak dealer will gladly show you these cameras. Many dealers offer easy terms.

●

EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

MAY-JUNE 1932

THE CINÉ-KODAK NEWS

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# CATCH-AS-CATCH-CAN MOVIE MAKING

**That's how I make movies—but not how I show them . . . by R. F. DAY**

IF THERE is any premeditated scheme of things behind my movie-making activity, I am unaware of it. Yet our friends ask to see our pictures, and, unless they are far more subtle than I imagine them to be, they really enjoy them.

Here's my movie recipe.

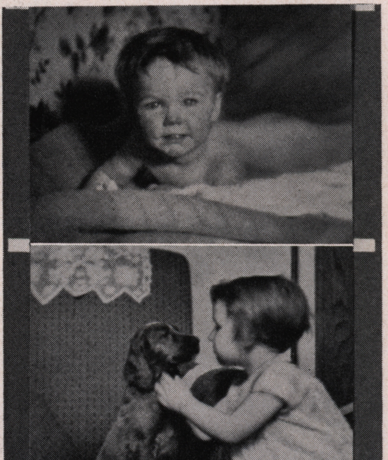
Decide what aspects of your home life, activities, interests are worth filming, and then film them at every opportunity. When you've gathered together several small reels of these greatly maligned "animated snapshots," sit yourself down with a splicing block and make *movies* of them.

We have a suburban home, and in such an environment have certain interests and activities—gardens, golf, entertaining of friends, visits to beaches, etc. And then there is our immediate family with their own more particular interests—the children at their games, the antics of pets. We want movies of all this as a personal film record. We therefore have a reel or two of "our home." But there are other phases of our life that must be filmed—vacations, for example. So we have a separate reel of each vacation. Our most popular screen subjects are, of course, the children. So for both of them, besides the numerous shots worked into our home reels, there is an individual "growing-up" reel.

We want all these reels to be interesting to our friends as well as to ourselves, and this, as I shall explain, is easy enough to do.

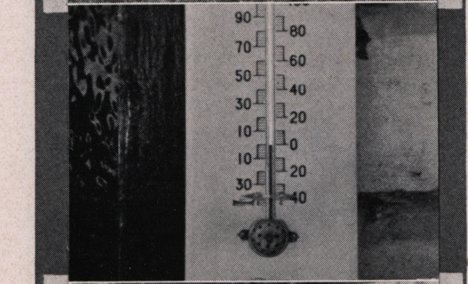
Every month or so, a few additional fifty or one hundred foot reels gather on the lower, right hand shelf of the hall closet. I then go into temporary retirement. The best shots of these reels are inserted in the

The illustrations on this and the following page are from enlargements from the author's movie films. On this page you see his home and a growing-up series of one of his youngsters. Also one of the dogs, from puppyhood to the day he put up his first pheasant.



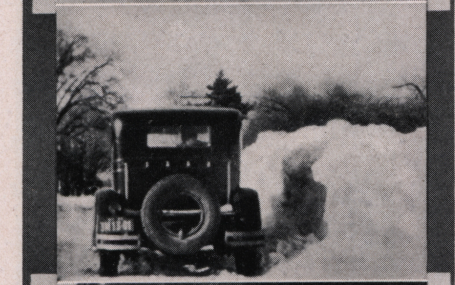
This shot will interest every golfer. As the club head pulls back for the drive, the author "cuts" to the shot below—actually made weeks earlier.

Notice that the camera was pointed upward so as to avoid an uninteresting expanse of fairway, and that a filter was used to capture cloud effects.



A close-up that amply titles a series of winter scenes.

The pup and the youngster were given a small balloon, which the dog soon punctured with his paws.



An accurate idea of the snowdrifts with which the author's car had to contend one winter is given by using the car as a measuring rule.

"Hank," the guide referred to in Mr. Day's story, dealing out death and destruction with an automatic to the stuffed owl shown below.

The innocent victim of "Hank's" deadly aim. Similarly entertaining skits of this nature will occur to the alert movie maker with an eye for screen effects.

various 400-foot edited reels. The not-so-good shots are spliced together on a couple of reels that serve as a sort of film "catch-all" for scenes which may be useful in the future.

Before I describe how I shoot my movies it is perhaps worth the mention that, to me at least, film editing is actually good fun. My time is as fully occupied as that of nine out of ten keepers-of-the-wolves-from-the-door. And for this very reason I know that it is important that I have something to fuss with, apart from my regular work. Movies will remain my hobby until someone can convince me that they are not head and shoulders above other hobbies in giving really worthwhile returns for the time and money invested.

None of my movies are made from a scenario. I merely know that we want shots of the children, pets, the house, the seasons as reflected in our activities and the appearance of the countryside, of interesting aspects of our travels, and the rest. When I've made a lot of these shots and get them together I often find that the continuity of my edited films could be improved by an occasional shot, and I make it. For example, our home reels jumped rather abruptly from fall to the first snowstorm. So early this spring I made a couple of shots of coal being chuted into our cellar window. Last winter we had an unusually severe cold snap which completely glazed over a fast running stream which flows by our house. I'd made a shot of two of the youngsters skating on it. When I came to edit these scenes I cursed my lack of foresight in not having made a brief shot of a thermometer hovering around zero. A few days later, when I was superintending the making of the Sunday freezer of ice cream, I had an idea. Sure enough—our thermometer nose-dived close to zero when held a while in the brine. But, when removed, it barely stayed at zero long enough for me to make a shot of it. It then occurred to me that, in the view of the rapidly climbing mercury, I had obtained an excellent lead-off shot announcing the arrival of spring.

A couple of happy thoughts now and then will help to season vacation movies with interest. We didn't see much wild life on a recent holiday in the mountains but we got some in our movies. Our lodge boasted of the usual collection of stuffed animals—owls, deer heads, embalmed pike, etc. So we staged a couple of little skits that have proved amusing: A shot of our guide with a revolver—then a brief shot of an owl on a tree stump—another of old "Hank" aiming and firing the revolver—a momentary glimpse of the empty stump—and then a close-up of the abused owl lying on the ground.

The other bit was done with deer heads. It was obviously faked but really entertaining. The most convincing shots in this sequence were made before and after our mountain trip. One, of our dog barking fiercely, hair all on end, was a "catch-all" orphan. The other, showing smoke pouring from the muzzle of "Hank's" rifle, after which a deer head, projecting from behind a tree trunk, sank slowly to the ground, was made at home weeks later with the aid of my gun and a lungful of pipe smoke.

On this same trip someone made a shot of me laboriously climbing a tree to get a look around. It was near dusk and therefore made at half speed, with the result that, on the screen, I make a hurried and panicky ascent. Upon viewing this at home I promptly buried it in a "catch-all" reel only to have it unexpectedly turn up at a show one evening preceded by a shot of a couple of grizzlies at the local zoo.

My family, you see, practice the same editing technique.

A moonlight effect such as you can obtain by using a CK-3 Filter and exposing for the sky instead of the foreground.

# FILTERS FOR BEAUTY

**Filters will "make" the scenics you make**

THERE'S nothing very mysterious about the making of those beautiful scenics of the professional screen you have so often admired. The chances are, in fact, that the cameramen who made them used just about the same film you do—Eastman "Pan" Film. The chief distinction between their results and those of the average movie maker is that one group obtains cloud effects and the other, unfortunately, often does not.

After giving the professional cinematographer all due credit for his mastery of photographic technique, the cinamateur need not despair of reaching for, and getting, the clouds. A thumb nail circle of yellow gelatin, a color filter, will turn the trick. For among the several advantages of color filters is their capacity of enabling film to register cloud effects, and without clouds cinematic landscapes lose much of their rightful beauty.

Perhaps a word or two as to why yellow filters improve the screen reproduction of blue sky and white clouds will not be amiss.

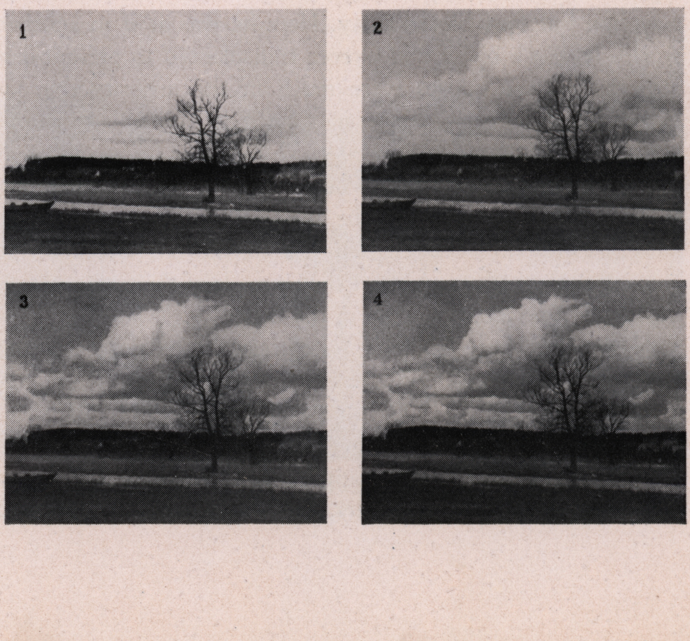
Without a filter the blue rays of the sky register on the film almost as rapidly as the white rays of the clouds, with the result that both are apt to appear equally white on the screen. A yellow filter, however, holds back the blue rays of the sky—causes them to register in the picture as gray instead of white. The white rays from the clouds pass through the yellow filter and are reproduced as white in contrast to the gray sky.

Ciné-Kodak owners may obtain any one or all of three yellow filters, known as CK-1, CK-2, and CK-3. These are three yellow filters of graduating densities resulting in different degrees of sky and cloud contrast. The four illustrations below exemplify their capabilities. Notice, too, the scenic shots from Mr. Day's films on pages three and four of this issue.

Besides bringing added beauty to scenics, filters clear an astounding amount of haze. This is especially important when making distance shots.

Movie makers, particularly those now planning vacations, should put color filters well up on the list of vacation requisites, for they will more than pay their way with the increased beauty they will bring to your movie records.

Your Ciné-Kodak dealer will gladly show you Ciné-Kodak Color Filters and explain their use.



An early spring landscape as recorded by "Pan" Film: **1**. No filter used. **2**. CK-1 Filter used. **3**. CK-2 Filter used. **4**. CK-3 Filter used.

Why not a "home town" movie of the type suggested below by Mr. Andrée? Certainly its making would be interesting and its showings entertaining.

# "AROUND THE WORLD IN EIGHT MINUTES"

### Notes on a "home-made" travelog

by CARL P. ANDRÉE

AFTER viewing a recent popular full-length movie, depicting the story of a famous star's trip around the world, it seemed just too bad that such opportunities for movie making were not open to the average cinamateur.

And then came the idea!

The time for embarking came the following Saturday afternoon, and strange to say the only luggage was a Ciné-Kodak.

The traveler pursued his way through the hustle and bustle of a Saturday afternoon in a large, cosmopolitan city. For oddly enough, this trip was to be made entirely on foot.

Ploughing through the crowd of shoppers your cinematographer wended his way from the main avenues until he reached a section but four blocks away. Here he was as if in another world. It was a bit of Old Greece transplanted to present-day America. Coffee houses were much in the majority, but in between were grocery shops, importers, and miscellaneous enterprises, outside of which stood many men who spoke only in their native Greek. Let's stop here—see that little shop across the street? The one with the proprietor's unpronounceable name lettered in both English and in the old Greek script characters themselves. A short shot is made of this scene, showing one or two men lounging in the doorway.

With so much interest being evidenced in the Far East these days, the next stop simply had to be in the Chinese quarter. A mile away from the city's business section, another "country" was discovered. Again the camera wielder gathered to himself a collection of local color. Snapping on a telephoto lens he all but looked over the shoulders, in effect, of several oriental cronies. Or standing sideways to his victims and spotting them in the waist-high finder, while the camera was held left-to-right against his body, he disarmed the suspicions of the most wary.

Then came a trip to "Little Italy." Block after block was filled with none but those of Italian birth or Italian descent. Here, fortunately, one could find not only a large number of children, but their quaintly garbed grandparents as well—excellent subjects for the camera.

Next came the market-place, where a typical Saturday afternoon crowd had gathered to haggle over prices, and eventually to buy. Most of the dealers were foreign born, and a large portion of the buyers likewise. Crowded together in colorful array, this scene might well seem to have been taken anywhere but in America.

A bit farther along a stop was made before an old church with amazing towers. Built years ago, there was about it something of the majesty of old Turkey, let us say, in those graceful turrets which soared high in the air.

Down a busy street a quaint old building was discovered. A typical English building, only four stories high, occupied by little shops on the ground floor, with lodgings above. Certainly this must not be passed up—the camera, Marsters, for a bit of Merrie England.

And so it went until darkness settled down.

With this wealth of material came the fascinating job of assembling and preparing continuity.

It was shortly discovered that a departure shot had not been photographed. So the following day a picture was made of the traveler and his suitcases rushing from his home to a waiting cab. Then a visit to the waterfront, and a round trip on a ferry boat, produced the ocean liner sequence.

Of course, every good travelog must have its map. A friend, who prided himself on his skill in map-making, sketched one. It was filmed and placed at the beginning of the picture, giving proper indication of the starting point and dotted lines to show the proposed direction the tour would take.

Then, of course, the important task of titles remained. These included the title proper, "Around the World in Eight Minutes," and such other explanatory subtitles as seemed necessary.

For the end of the journey a shot was made of the traveler in front of his home, being greeted by neighbors. The number of suitcases had increased to about ten, his felt hat had been changed to a beret, and at the end of the leash drooped a dachshund borrowed from an unsuspecting neighbor.

# PACKS, PADDLES, AND CINÉ TRAILS

### by ORMAL I. SPRUNGMAN

Ralph and Ormal Sprungman with their first Ciné-Kodak on one of their trips north.

FOUR years ago last summer, my brother, Ralph, and I made our initial trip north with a Ciné-Kodak through the vast wilderness of the Superior National and Quetico forest reserves of Canada. The cinematographic results of that six-weeks' cruise brought such commendation from our friends, and such pleasure to us, that, by paddles and portage, we've taken ourselves and our movie camera for many a return visit.

It's incomparable country for adventurous movie makers.

On wet, muddy portages in the dark shade of the forest, we took action shots to carry on our theme—close-ups of hot, perspiring faces, sunburned arms, woolen clothing. Heavy boots wading and sinking deep in the oozy muck of the portage trail vividly portrayed a few of the enjoyable hardships of a canoe trip. In one instance, I lay flat on the trail with camera tilted slightly upward to capture the strange vision of an inverted canoe on legs descending a slope straight into the camera.

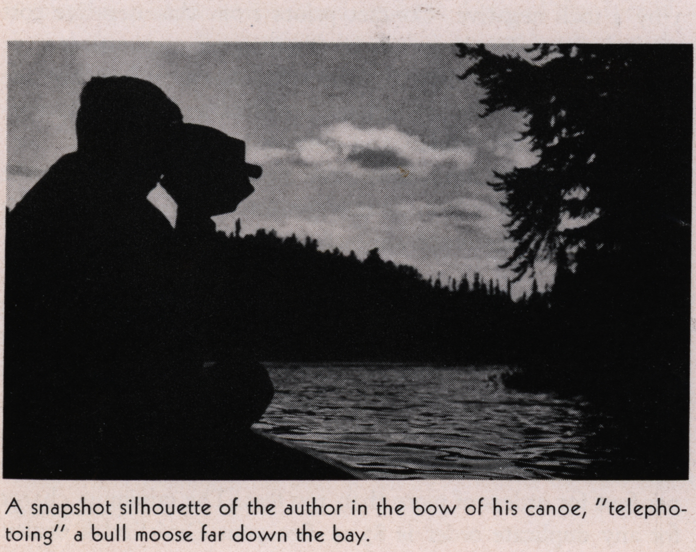
Since most of our traveling was done on water, we kept the camera close at hand, ready in a moment's notice to begin shooting. For irregular shorelines, bays choked with lily-pads, and open areas of tall reeds, almost always revealed a deer when least expected.

After having seen seven deer within a few hours, we paddled up a narrow river and surprised a young buck that was feeding, ankle-deep, along the grassy banks. We began the painfully slow process of *stroke—glide*—and then a few feet of film. Occasionally, the buck lifted its head, and then resumed feeding. When we were within twenty feet, a long reed over which we drifted swung up and slapped the side of the canoe with the hollow report of a gun. The buck leaped high and fled into the brush, but our Ciné-Kodak preserved that priceless scene.

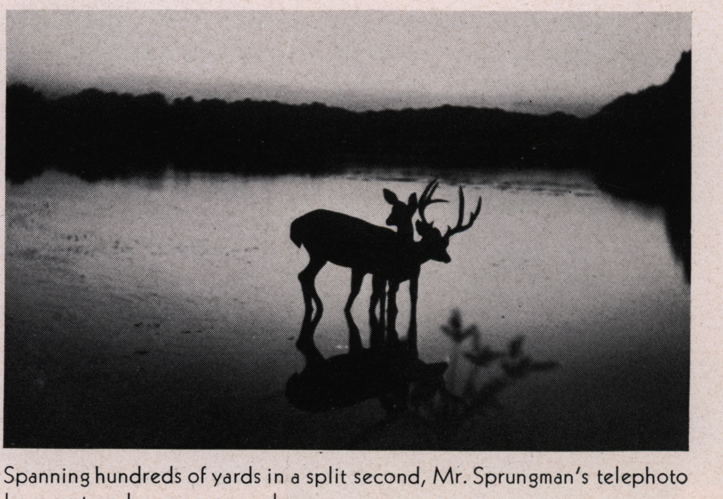
Human interest stuff is essential in a travelog. The simple shot of a few camp-robbing chipmunks gnawing away at a loaf of stale bread always holds the attention of our audiences. Or by placing the camera on a stump, we used "stop-motion" to make a step by step record of the "setting-up" exercises of our small wall tent. With the aid of close-ups we told the complete story of a blueberry pie in the making—from the picking of the berries, the rolling out of the crust, the final baking before the fire and its ultimate consumption.

All of our films are well-seasoned with real *action* pictures of fishing. Whether we were fly-casting for small-mouthed bass or trolling in several hundred feet of water in quest of the mighty salmon trout, the camera was at hand.

You movie makers—who have never allowed your faithful cameras to blink happily away at mile after mile of virgin wilderness, sparkling lakes and frothy rapids—come north next summer with your Ciné-Kodaks, and give yourselves and your cameras a treat.



A snapshot silhouette of the author in the bow of his canoe, "telephotoing" a bull moose far down the bay.



Spanning hundreds of yards in a split second, Mr. Sprungman's telephoto lens captured many a wary deer.

# TEN NEW COMEDY CINEGRAPHS

A scene from the May feature, "High Society." The same characters appear in the June short, "Mickey Has Guests."

A glimpse of Charley Chase in "Mighty Like a Moose," a rarely entertaining two-reel comedy.

Here you see Laurel and Hardy doing some of their fastest thinking in "Do Detectives Think."

Illustrating the closest approach to a square meal enjoyed in months by those wandering minstrels of "Starvation Blues," Clyde Cook and Syd Crossley.

THERE are three new feature Cinegraph releases and three shorts for May, and there will be one new full-length comedy and three shorts for June. Several of Hollywood's leading laugh producers—"Our Gang," Charley Chase, Laurel and Hardy, and Clyde Cook—are brought to you in these new Cinegraphs.

In the first May feature, *High Society*, No. 4553, Mickey, the freckle-faced member of the Gang, suffers a temporary and turbulent social uplifting. *Mighty Like A Moose*, No. 4554, the second feature, recounts the hilarious situations which arise when a husband—played by Charley Chase—has his buck teeth corrected, while his wife undergoes a complete remodeling of what is generally termed a "Roman" nose. They meet, without recognition, and betake their new beauty and friendship to a party—and considerable is the comedy therefrom. The answer to the question propounded by the third feature, *Do Detectives Think*, No. 4542, is convincingly negative. Laurel and Hardy are the sleuths.

The three May shorts are *There Was a Time*, No. 4555, with Laurel and Hardy; *The Haunted House*, No. 4556, with "Our Gang"; and Charley Chase in *One Driver Is Plenty*, No. 4557.

The June feature comedy, *Starvation Blues*, No. 4558, will bring you Clyde Cook and Syd Crossley. Wandering street musicians, the pair take their troubles and discords to a night club, where, for no good reason, Clyde Cook does a ballet number as it has never been done before. It's a fast moving picture with a laugh every second.

The three June shorts will be an "Our Gang" picture entitled *Mickey Has Guests*, No. 4559; *Why Those Teeth*, No. 4560, with Charley Chase; and *Graveyard Nights*, No. 4561, with Laurel and Hardy. You'll like every one of them.

You may purchase these Cinegraphs from Ciné-Kodak dealers. The features, supplied on two 400-foot reels, cost $48, and the 100-foot shorts, $5—or they may be obtained for an evening's showing at a nominal rental charge.

**JUST RELEASED—A 400-foot special feature, "1932 Olympic Winter Games," depicting the highlights of the skating, skiing, dog sled and bobsled races, the figure skating and ski jumping contests. No. 1571, $20.**

# ENLARGEMENTS AND DUPLICATES

IN EFFECT, every foot of 16 mm. film contains forty still pictures. Somewhere among this group will generally be found the very expression of your camera subjects you most desire. If this frame has been correctly exposed and does not contain too much movement, it can be satisfactorily enlarged to a most attractive table, mantel, or desk portrait.

The customary size of ciné enlargements is three by four inches, although exceptionally clear prints can be enlarged to 6½ by 8½ inches. There is an initial charge for this work of $1.00 for a 3 by 4 inch negative. Contact prints from this negative cost 7 cents each. The larger 6½ by 8½ inch enlargements cost 55 cents each. Increasingly popular with movie makers are the Etchcraft Junior Enlargements, illustrated at left below, supplied in attractive folders and costing $1 each.

The 6¾-inch high Etchcraft Junior Enlargement Folder makes a most useful and attractive background for 16 mm. enlargements.

See your Ciné-Kodak dealer, and supply him with either the entire scene from which an enlargement is to be made or the reel in which this scene appears.

WISE movie makers duplicate their best movie reels, store the originals in humidors, and project the duplicates. Another excellent reason for duplicates is to dispatch them to distant members of the family who are equipped with projectors.

The cost scale for duplicates is 6½ cents per foot for orders of less than 77 feet, $5 for orders from 77 to 100 feet and 5 cents per foot for orders of more than 100 feet. The minimum charge for any duplicate order is $3.25. See your Ciné-Kodak dealer.

# CINÉ-CHAT

**Gathered from our mailbag and notebook**

**V**ACATIONS were to have been the major topic of discussion on this page. But after reading the contributed articles appearing on pages 3 and 7 of this issue, and the filter article on page 5, the matter of vacations seems already rather well taken care of.

So, but one point more. Most movie makers are confronted with the problem of time. There never seems to be enough of it to go around to do all the things one wants to do. And certainly one of the things every camera owner wants to do is to maintain a faithful movie record of his or her interests, activities, and experiences.

Vacation time, then, presents the long desired opportunity to fill in the gaps in the movie story. If your vacation schedule calls for a trip, you'll certainly want to film that. But if part or all of your time is spent at home, you have an unequaled occasion for making movies of those most important subjects—home and family. Check your movie reels against your list of friends, your surroundings and your activities—memories of which you most certainly want to preserve.

For now is your opportunity.

**M**ENTION should be made at this time of the apparent confusion occasionally evidenced concerning the proper method of mailing films. You may send them either first class or third class—yet you may at times feel the additional cost of first class postage to be worth while in consideration of time it saves in the mails.

Please realize, however, that a sealed film carton *must* carry first class postage.

**M**ANY readers, apparently, heed our periodic suggestions that they write for a free introductory copy of *Movie Makers*. But many more should, for *Movie Makers*, official organ of the Amateur Cinema League, 105 West 40th Street, New York City, is a mighty interesting publication.

**M**R. A. L. BLAIS of Thetford Mines, Quebec, submits the following interesting conclusions:

"Home movies with my Ciné-Kodak do not represent an expensive pastime to my mind, at least. I regard the cost of a roll of film as small expense indeed when I consider the fact that fully fifty persons will have the opportunity of enjoying my films. I like to make them, my family regards them as an invaluable film record, my friends get many thrills and surprises from seeing themselves on the screen. All this makes the per capita audience cost inconsiderable—and the film remains, to be shown over and over again."

**I**T IS hoped that every reader possessing an *f*.1.9 camera and a Kodacolor Filter has tried a roll of the new Super-sensitive Kodacolor Film. It is hoped, too, that many have equipped themselves to make Kodacolor and have done likewise. For the new Kodacolor Film has rid itself of the only objection heretofore held by a few to Kodacolor—the fact that sunlight was necessary for the making of good Kodacolor movies. It was obviously annoying to have to play hide-and-seek with the sun. Now, however, Kodacolor movies can be made on cloudy days and in the shade, as well as in direct sunlight.

Kodacolor movies are a marvelous thing. It seems almost incredible that one can load a Ciné-Kodak with film, slip a Kodacolor Filter into the lens hood, send the exposed film to a processing station, and then, when it is returned, project it through another Kodacolor Filter and obtain action pictures in the *exact coloring of the original scene*.

Flowers, sunsets, close-ups of children—all Kodacolor movies are wonderfully beautiful, but scenes falling within these three groups are of unparalleled charm. A Kodacolor close-up is nothing less than a living portrait, painted with an unerring brush that interprets your subject just as you would have it.

By all means make Kodacolor—it is probably the outstanding miracle of photography. It is certainly the most life-like of all photographs.

**U**SERS of Kodacolor Film should be careful not to *overexpose* Kodacolor this summer. The new Super-sensitive Kodacolor Film is twice as fast as the old Kodacolor Film it superseded. "Bright Sunlight" used to be the sole prescription for Kodacolor. Now it's "bright sunlight, open shade, slightly cloudy, or dull days." It stands to reason that film fast enough to make Kodacolor on a slightly cloudy day will be overexposed on an intensely bright day unless a Neutral Density Filter is used to compensate for the bright light. Read carefully the exposure instructions supplied with Super-sensitive Kodacolor Film. They'll advise you to use an N. D. 1 Filter for scenes in normally bright sunlight and an N. D. 2 Filter for scenes in intensely bright sunlight.

Here's another title for your home movie reels. Just slip the corner of this page into the easel of the inexpensive Ciné-Kodak Titler, and shoot. Incidentally, 16 mm. enlargements, referred to on the preceding page, make ideal backgrounds for titles in that they illustrate the very scenes being titled.

# KODASCOPE LIBRARIES
## BRING YOU SEVEN STAR COMEDIANS

**The May-June Releases Feature Will Rogers, Harold Lloyd, Charley Chase, Stan Laurel, James Finlayson, Harry Langdon and Max Davidson.**

Irene Rich is far and away the best catch Will Rogers makes with his lariat in "Ropin' Fool."

One of Harold Lloyd's blackest moments in "Haunted Spooks."

Stan Laurel is always in the wrong place at the right moment in "Smithy."

In "No Father to Guide Him," Charley Chase acquires more than his share of ultraviolet.

WILL ROGERS heads the May release list in *Ropin' Fool.* The inimitable Will made his start because of his ability with a lariat. In *Ropin' Fool* he lassoes everything from a long horned steer to a mouse. Two reels, No. 4145, its base rental is $3.

Second in line is *Haunted Spooks* with Harold Lloyd and Mildred Davis Lloyd. They inherit an old plantation with a bumper crop of roaming ghosts. One reel, No. 4172, its base rental is $1.25.

*Smithy,* the third May release, brings you Stan Laurel and James Finlayson. To Finlayson, Laurel is nothing but an unsolicited human blight. No. 4161, is a one-reeler; you may rent it for $1.25.

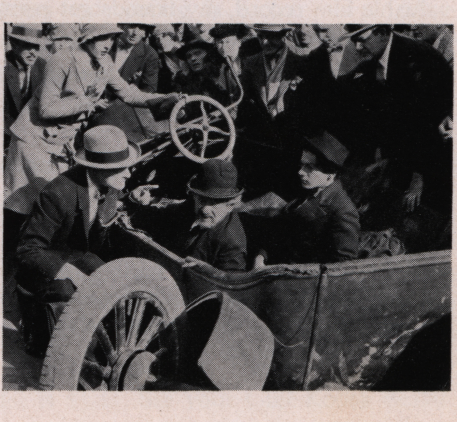
The fourth May release brings you Charley Chase in *No Father to Guide Him.* The romantic Charles is at his best as his troubles are at their worst in this two-reel comedy, No. 4156. Its base rental is $2.50.

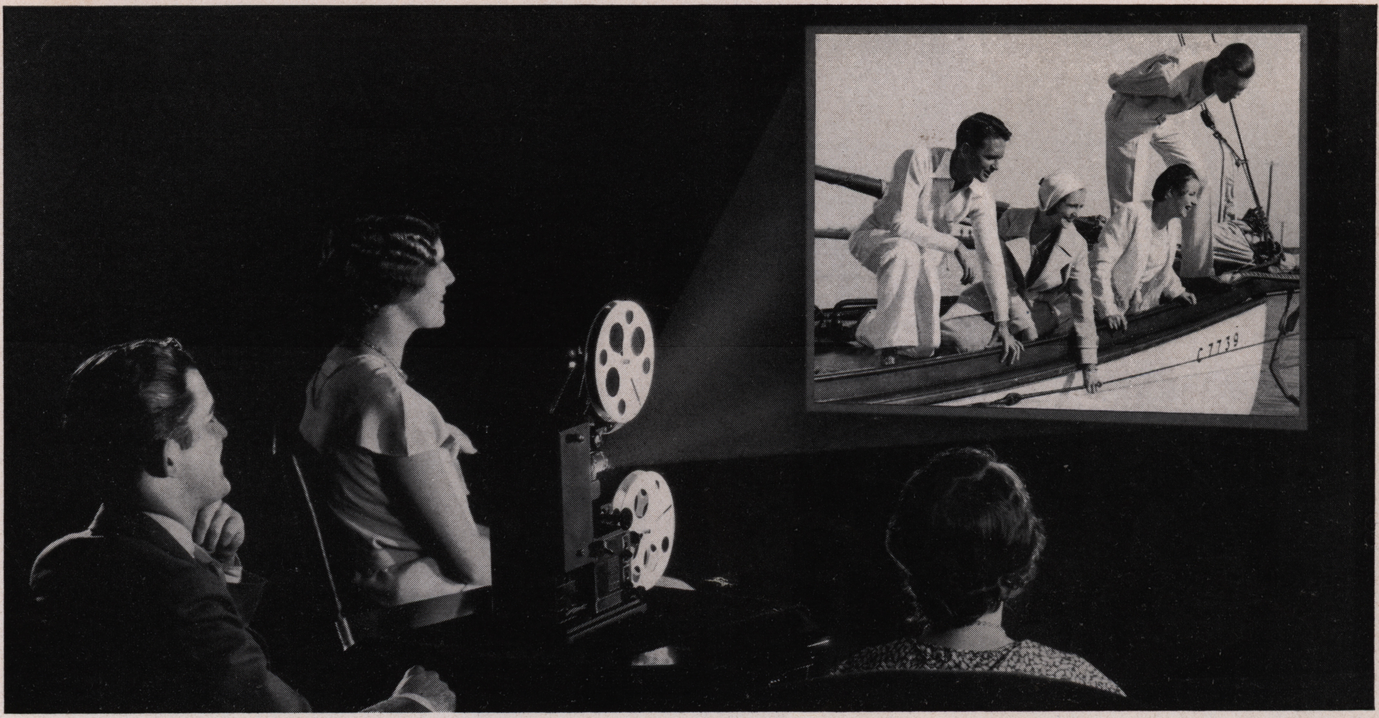
The first of the three June releases will be *His Marriage Wow,* with Harry Langdon, the "dead-pan" artist, as Broadway terms a poker face. The doleful Harry quite naturally goes to the wrong church to get married, and makes no progress rapidly from then on. Two reels, No. 4144, you may rent it for $2.50.

Next will come Harold Lloyd in *Hand to Mouth.* Again the energetic Harold is teamed with Mildred Davis Lloyd and again there is an inheritance involved. *Hand to Mouth* is great fun. No. 4171, two reels, its base rental is $2.50.

*Prudence* will be the third June release bringing you Max Davidson, the diminutive "dialectician." Max becomes involved in an automobile accident, and his efforts to convince a skeptical jury that $50,000 is his just due make this picture highly amusing. Two reels, No. 4164, you may rent this comedy for $2.50.

To the left below you see the delightfully futile Harry Langdon in a scene from "His Marriage Wow." In the center below is Harold Lloyd having difficulty getting hand to mouth in "Hand to Mouth." To the right below you see Max Davidson in a scene from "Prudence" at the moment he realizes that here, at last, are the elements of a successful lawsuit.





# YOUR EVERY FILM

## ...a star production

HOME MOVIES without the usual limitations. Movies of every possible type. Telephotos, wide angle shots, indoor scenes as well as those outdoors. You've wanted to make them. Now you can . . . and be certain of results far above the ordinary run.

Ciné-Kodak K and Kodascope K make these star productions possible. Instant interchangeability of lenses, built-in winding crank, two finders—they're all features of Ciné-Kodak K. When loaded with Ciné-Kodak Panchromatic or Ciné-Kodak Supersensitive Panchromatic Film, this camera is ready to take brilliant pictures under a wide range of conditions.

In the projection of your finished films with Kodascope K, the extra illumination, readily accessible controls, improved cooling system assure theatre-like brilliance, smoother, more convenient operation.

Your Ciné-Kodak dealer has the proof. Let him present it.

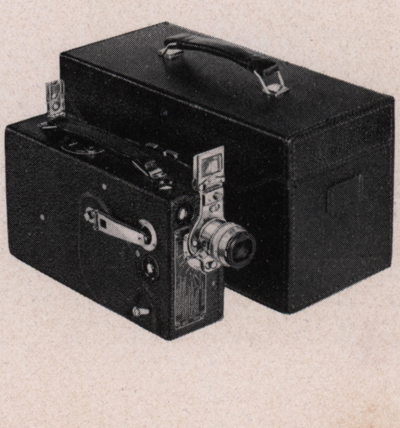
EASTMAN KODAK COMPANY
ROCHESTER, NEW YORK

### KODASCOPE, MODEL K

1. Improved optical system results in maximum screen brilliance.
2. New type fan prevents overheating even after hours of running.
3. Receptacle for plugging in room lamp. When Kodascope lamp switch is on, the room light is off.
4. Rewind lever automatically disengages when projector is started.
5. Lens mount permits interchanging lenses of various focal lengths.
6. Illuminated ammeter supplied as standard equipment.
7. Hinged door on lamphouse for easy cleaning of condenser—and replacement of lamp.
8. Central oiling point for most of the important bearings.
9. Price complete, $175; without carrying case, $160.

### CINÉ-KODAK, MODEL K

1. *F*.3.5, *f*.1.9, Wide Angle, and Telephoto lenses instantly interchangeable.
2. Two finders—one for eye-level, the other for waist-height use.
3. Plenty of finger room for quick and easy film loading.
4. Finished in black, blue, or brown genuine leather with carrying case to match.
5. Price with *f*.1.9 lens, $150; with *f*.3.5, $110. Carrying case included.



# In spite of the shadows Record it in full Natural Color

**Eastman Super-sensitive Kodacolor Film makes full color movies when subjects appear in open shade or even when the sky is overcast.**

Length 100 feet (30.48 meters)
Width 16 mm.
For CINE-KODAKS
Fitted with f 1.9 LENSES and
KODACOLOR FILTERS
EASTMAN KODACOLOR SAFETY FILM
SUPER-SENSITIVE (See special instructions)
Made in U. S. A. by EASTMAN KODAK COMPANY ROCHESTER, N. Y.
Trade Marks Reg. U. S. Pat. Off.

*Eastman Super-sensitive Kodacolor Film costs the same as the original Kodacolor Film (now discontinued)—100-foot roll, $9; the 50-foot roll, $4.75.*

WITH Super-sensitive Kodacolor Film you can now make full color movies on dull days or in open shade with your camera at half speed . . . on slightly cloudy days at normal speed. A few shadows, a partially gray sky can't prevent this film from recording every color, every detail of subject and background.

All you need is a Kodacolor Filter and a Ciné-Kodak equipped with an *f*.1.9 lens. Eastman Super-sensitive Kodacolor Film will do the rest. It's twice as fast as the original Kodacolor Film. It assures greater brilliancy . . . sharper definition . . . richer colors . . . than you've ever had before.

Here's your chance to make movies of startling realism . . . to capture the riotous beauty of spring flowers and foliage . . . the natural coloring of the hair, eyes, and complexions of your friends and loved ones . . . the multicolored spectacle of gorgeous landscapes and seascapes. And to accomplish this under an amazingly wide diversity of light conditions.

Your Ciné-Kodak dealer will gladly show you a reel of these new Eastman Super-sensitive Kodacolor movies. Eastman Kodak Co., Rochester, N. Y.

***Super-sensitive*** **KODACOLOR FILM**

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# CIN DAK
# NEW

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